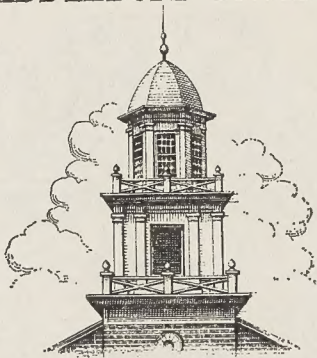


MIDDLEBURY COLLEGE



THE EGBERT STARR LIBRARY

Middlebury College, Middlebury, Vt.

Bread Loaf School of English

The Crumble [and miscellaneous papers]

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1967

BREAD LOAF SCHOOL OF ENGLISH

PRELIMINARY ANNOUNCEMENTS 1967

All matters relative to your room and board, mail, and any charges you may incur (apart from the regular bill for tuition, room and board) should be referred to Mr. Ross, Front Office Manager, at the INN DESK.

For details regarding the School, please make inquiry at the Director's Office. All matters pertaining to your initial registration and payment of bills, information about courses, lectures, and graduate credit should be referred to the SECRETARY'S OFFICE. Mr. Cubeta and Miss Lillian Becker, Secretary, are the staff to whom you should bring your requests.

REGISTRATION PROCEDURE

Students should obtain confirmation of their courses from the Secretary's Office as soon after arrival at Bread Loaf as possible. Students who have not completed registration for courses in advance must consult the Director. Appointments may be made with Miss Becker.

Registration is not completed until a registration card, a "notify in case of accident" card, an Address List slip, and, in certain cases, an off-campus address card have been returned to the Secretary's Office. Please be sure to fill in the registration card on both sides.

A representative of the College Bursar's Office will be in the Blue Parlor on Wednesday, June 28. It is requested that all unpaid bills be attended to at this time. Receipts for bills paid in advance may be obtained in the Blue Parlor.

If you wish to change your status from that of a non-credit student to that of a credit student or vice versa in any course, this change must be made on or before July 3. All changes in courses must be made with the approval of the Director. For a change from one course to another after July 3, a charge of one dollar will be made. All persons desiring to visit classes in which they are not enrolled should also obtain permission from the Director.

OPENING NIGHT

The first meeting of the Bread Loaf School of English will be held June 28 in the Little Theater at 8:15 P.M. Dr. Stephen A. Freeman, Director of the Language Schools will welcome students on behalf of Middlebury College. Mr. Cubeta's remarks will consist of only "words, words, words." An informal reception will be held in the Barn following the meeting in the Little Theater.

MEAL HOURS

Early next week the regular seating plan will go into effect for some meals. Please consult the chart on the dining room door to ascertain your table assignment.

MEAL HOURS (CONT.)

Daily

Breakfast 7:30-8:00 A.M.
Lunch 1:00-1:15 P.M.
Dinner 6:00-6:15 P.M.

Sunday

Breakfast 8:00-8:30 A.M.
Dinner 1:00-1:15 P.M.
Supper 6:00-6:15 P.M.

Since all the waiters and waitresses are students, it is requested that students come to meals promptly, especially to breakfast, so that those who are waiting on tables may be able to reach their classes on time. In the morning the door will be closed at 8:00. No students may be served breakfast after that time. Please do not ask the Head Waiter to make exceptions to this regulation.

SUPPLIES

Stationery, notebook paper, pencils, ink, etc., may be purchased at the Bookstore, post cards at the Front Desk, and cigarettes at the Snack Bar. Credit cannot be extended.

BOOKSTORE

Students should purchase their texts immediately, because it is frequently necessary to order additional copies. It is not possible for students to maintain charge accounts at the Bookstore. The Bookstore is open on Registration Day.

BREAD LOAF PARKING REGULATIONS

Stringently enforced state laws prohibit the parking of cars on the side of the highway, and it is requested that students and guests try to keep the roads clear in front of the Inn. Faculty at Maple and students at Tamarack may park their cars on the lawn by the main road. All other students should use the parking space near the Barn.

BREAD LOAF 1967

DINING ROOM:

Dietician: Miss Lois Thorpe
Head Waiter: Mr. Robert Kauffman

Invitation: Sunday afternoon coffee is served in the Blue Parlor.

MAIN DESK:

Mr. Richard Ross and Mrs. Hilde Ross, Front Office Managers;
Messrs. Craig Storti and Robert Deitz, Assistants.

Weekdays and Saturday: 8:00 A.M.-8:00 P.M. (Switchboard open until 10:00)
Sunday: 9:00 A.M.-1:00 P.M.; 7:00-8:00 P.M. (Switchboard open until 10:00)

POST OFFICE:

Open weekdays and Saturdays 8:00 A.M.-5:00 P.M. Closed Sunday.
Outgoing mail should be posted by 8:00 A.M. and 4:00 P.M.
Incoming mail is ready for distribution at 10:00 A.M. and 5:30 P.M.

LIBRARY:

Miss Ruth Pillsbury, Librarian; Miss Ara Golmon, Assistant.

Weekdays: 8:15-12:30 P.M.; 2:00-5:00 P.M.; 7:15-10:00 P.M.
Saturday: 9:00-12:00 Noon; 2:00-4:00 P.M.
Sunday: 9:00-12:00 Noon; 7:15-10:00 P.M.

The library will be closed Saturday evening, Sunday afternoon, and during all special programs, announced.

BOOKSTORE:

Mr. Robert Deitz, Manager.

Weekdays: 8:00-9:30 A.M.; 1:30-2:30 P.M.
Saturday: 9:00-10:00 A.M.

SNACK BAR:

Misses Poodie Ross and Jana Doria; Mr. Raldin Benedict.

Daily: 8:30 A.M.-6:00 P.M.; 6:30 P.M.-11:00 P.M.

CLINIC:

Mrs. Charles Paine, Nurse. Infirmary in Room 2, Birch.

Weekdays: 8:00-8:30 A.M.; 1:45-2:15 P.M.; 6:45-7:15 P.M.
Saturday: 8:30-9:00 A.M.; 1:45-2:15 P.M.; 6:45-7:15 P.M.
Sunday: 8:30-9:00 A.M.; 2:00-2:30 P.M.; 6:45-7:15 P.M.

Emergencies will, of course, be attended to at any time.

DIRECTOR'S OFFICE:

Mr. Cubeta is on call at all times. Appointments can be made through Miss Becker.

SECRETARY'S OFFICE:

Miss Lillian Becker; Mrs. Kay Bennett.

Weekdays: 8:15 A.M.-12:30 P.M.; 1:45-2:45 P.M.
Saturday: 8:30 A.M.-12:30 P.M.

TAXI:

Trips are made Monday, Wednesday, and Friday afternoons. The charge is one dollar round trip, payable at start.

Leave Bread Loaf Inn at 1:45 P.M.; arrive at Middlebury 2:05 P.M.

Leave Middlebury from Rexall Drug Store at 3:45 P.M.; arrive at Breadloaf at 4:05 P.M.

The taxi will leave both stations at the above times and cannot wait for stragglers.

DRY CLEANING AND LAUNDRY:

Information available later this week.

TELEPHONE AND TELEGRAPH:

Telegrams: Information available later this week.

TELEPHONE AND TELEGRAMS (CONT.)

Telephone Calls: Pay stations for outgoing are on the first floor of the Inn at the foot of the stairs near the Bookstore, and outdoors behind the Fire House. Incoming calls for Bread Loaf residents are handled through the Middlebury exchange: 802 388-7946.

EXCEPT IN AN EMERGENCY, PLEASE HAVE INCOMING CALLS PLACED BEFORE 10:00 P.M., AT WHICH TIME THE SWITCHBOARD CLOSES. Students should check mail boxes several times daily for messages and notices of calls, especially around meal times.

STUDENTS WHO ARE TO BE AWAY SHOULD INFORM THE DIRECTOR OF THE SCHOOL OR THE MAIN DESK AND LEAVE AN ADDRESS OR TELEPHONE NUMBER WHERE THEY CAN BE REACHED.

BREAD LOAF SCHOOL OF ENGLISH
1967
General Statistics

Student attendance by states:
(according to winter address)

Arizona	2
California	6
Colorado	2
Connecticut	6
Delaware	2
Dist. of Columbia	5
Florida	2
Hawaii	1
Illinois	7
Indiana	3
Maine	6
Maryland	4
Massachusetts	33
Michigan	1
Missouri	1
New Hampshire	15
New Jersey	11
New Mexico	1
New York	31
North Carolina	1
Ohio	5
Oklahoma	3
Pennsylvania	20
Rhode Island	7
South Carolina	1
South Dakota	1
Tennessee	4
Texas	6
Vermont	23
Virginia	2
Washington	1
West Virginia	1
Wisconsin	1
Canada	8
England	1

(32 states & D. C. represented)

Working for 9 credits	26
" " 6 or "	186
" " 3 "	7
Auditors	5

Number of course changes made 15

Total student attendance 224

Men students 128

Women students 96

Former students 133

New students 91

Candidates for Mid. M. A. 181

Pre-1963 B.A. or B.S. 131

1963 and later B.A. or B.S. 89

Undergraduates 4

Number of colleges represented 137

Off-campus students 61

Scholarship students 14

1967 degree candidates 35

Prospective 1968 degree candidates 51

Average age of students 31

Median age of students 28

16 - 1
21-25 - 55
26-30 - 80
31-35 - 39
36-40 - 16
41-50 - 20
50 or more - 13

Private school teachers 67

Public school teachers 90

College (and j.c.) teachers 25

Other 42

BREAD LOAF SCHOOL OF ENGLISH
1967
General Statistics

Attendance by courses:

Literary Criticism	26
The Craft of Poetry	16
Play Directing	7
The History of the English Language	43
Rhetoric and the Teaching of Writing (17A)	20
Rhetoric and the Teaching of Writing (17B)	21
Johnson and Boswell	11
Shakespeare	32
Character in the Novel	19
American Literature: Sense of the Past	21
The Comic Novel in the 18th Century	22
Plays in Production	20
Contemporary Poetry	31
Spenser and Milton	25
The Portrayal of Europe in American Lit.	19
Joyce	33
Comedy	28
Twain and Faulkner	16
Hawthorne and Melville	12
The 19th Century Novel	17
The Epic Tradition and Modern Literature	19

Total faculty load:

Sypher	58	Price	47	Trickett	39	Levin	31
Connelly	52	Anderson	43	Holland	37	Sharp	20
Nims	47	Lanigan	41	Fletcher	36	Volkert	7

Students Taking Three Courses (9 credits)
1967

(26)

Kirball Barnes	Kenneth Geiersbach
Thomas Behr	Richard Geldard
Robert Bourdette	Elizabeth Houston
Richard Caram	Thomas Kelly
Mrs. Barbara Coe	Bernier Mayo
Peter Cole	Don Miller
John Durkin	James Percival
Jack Easterling	Michael Rouse
Mary Feher	Peter Sanders
Mrs. Elizabeth Flagler	Betty Swartley
William Fleming	William Tadler
Hubert Fortmiller	Mrs. Vaughn Ward
Mrs. Ann Fry	Carlene Wooster

THE BREAD LOAF SCHOOL OF ENGLISH
1967 Seniors

Barran, Kathleen Ann	Powell, Vera Louise
Bidwell, Warren Richard, S.J.	Ravndal, Christian
Bourdette, Robert Edward, Jr. (President)	Redman, Hallye Lucile
Burnett, Linda Robin	Sanders, Peter Lawrence
Caram, Richard George	Tabor, Diane Stephanie
Cole, Peter Moffett	Venditto, Joan Elizabeth
Coughlin, William Francis, Jr.	Wagstaff, Geraldine Louise
Drumey, Michael Francis	Ward, Vaughn Ramsey
Easterling, Jack LeRoy	Wile, Carolyn Lee
Fagan, Peter Shelley	Wilson, David Charles
Fehrer, Mary	(35) Wooster, Carlene Ruth
Fenander, Elliot Watkins	
Foster, Henry Dutton (In absentia)	
Freeman, Margaret Wooster	
Fry, Ann Lyons	
Gallagher, Robert James	
Geiersbach, Kenneth Neil	
Griffiths, David Gordon	
Heard, Diana Hines	
Hegarty, Charles Michael, S.J.	
Hudson, Deatt (in absentia)	
Kelley, Anne St. Clair	
Kelly, Thomas Byrne	
Kolbe, Nancy Carol	
Lawrence, Evelyn (inabs.-Feb.)	
Meeker, Barbara Southern	
Percival, James Boyd	

THE BREAD LOAF SCHOOL OF ENGLISH
Prospective 1968 Seniors

Aldrich, Edward	Lozano, Hubert
Baker, Jean	Martin, Charles
Barnes, Kimball	Mayo, Bernier
Bass, Thomas	McNair, Wesley
Behr, E. Thomas	Miller, G. Donald
Elagdon, Crawford	Morelli, John
Bridge, Mary Ellen	Moustakis, Christina
Carroll, Jane	Paluska, Susan
Coale, Virginia	Reid, Linda
Coe, Barbara	Ringer, Robert
<i>Coughlin, James</i>	Roach, Jayne
Cusack, Rev. Donald	Rouse, Michael
Dale, Roland	Shea, Raymond
Duke, Charles	Sheffer, Suzanne
Durkin, John	Bipp, Anthony
Fleming, William	Skinner, Vincent
Fortmiller, Hubert	Smink, Douglas
Foster, Dutton	Smith, Catherine Ann
Geldard, Richard	Swartley, Betty
Gilligan, Rev. John	Tadler, William
Gold, Barbara Morgan	Trimmer, Donald
Hood, Donald	Walsh, Martha
Houston, Elizabeth (in absentia)	White, Carolyn
Kauffman, Robert	Wright, Richard
Keegan, James	
Kelsey, Raymond	
Kenny, Susan	

The Bread Loaf School of English

First-year Students - 1967

Ainars, Miss Vizma

Albert, George, S.J.

Barker, Ann

Barra, Gabriel

Bayliss, Margaret

Bennett, Michael

Best, Francis

Bollman, Richard, S.J.

Brazil, Dale

Brown, Barbara

Bryant, Miles

Carey, James

Carmichael, Stanrod

Casey, Edward

Casey, Mrs. Linda

Chauncey, Marcia

Clement, John

Cowley, Elizabeth

Dacey, Richard

Danziger, Paula

Day, John, S.J.

Degnon, Dom

Dick, John

Drazek, Jane

Dubreuil, Margaret

Duncan, F. Bowie

Dunnell, Jacob

Evans, Robert

Forde, Stewart

Frech, Patricia

Fuermann, W. Bryan

Gaillard, Theodore Lee

Garrison, John

Girouard, Mrs. Nancy

Glazier, Betsey

Haiko, Brother Vincent, O.M.I.

Haness, Mitchell

Hedblom, Richard

Homan, Penelope

Hood, Mrs. Elizabeth

Hopkins, Elizabeth

Houghton, Olive

Howard, Edward

Hoyle, Kay

Huffman, Mrs. Evelyn

Jones, Donald

Katus, Jean

Kerr, John

King, John

Krasnansky, Robert, S.J.

1967 First-year Students - 2

Lundegard, Florence

MacKerron, Dwight

MacLean, Donald

Magorno, Albert

Mahoney, Sheila

Mallett, Mrs. Bessie

Manos, John

McMillin, Margaret

Meeker, Mrs. Janet

Miana, Joseph

Miller, Mrs. Gay

Murphy, Brother John

Mygdal, William

Newell, Mrs. Theodora

Nolan, John

Owens, Sheryl

Paradis, George

Perera, Mrs. Evelyn

Porter, Jonathan

Ready, George

Richardson, Mrs. Nell

Ritscher, James

Rockow, Karen

Rossiter, Walter Allen

Rough, William

Schafer, John

Schneider, Mrs. Margery

Schuetzler, Dilys

Shaw, Carol

Shelar, James

Sherwood, Grace

Sørensen, Jørgen

Stubbs, Muriel

Talanian, Sandra

Van Deusen, George

Ventura, Rev. Thomas

Vigliorolo, George

Wagner, Louise

Walsh, John

Wiessner, Mrs. Muriel

Probationary Status - 1967

Beehler, Carl

Cole, John

Danziger, Paula

Hood, Donald

Jones, Kenneth

Kelsey, Raymond

Bread Loaf Scholarships
1967
14 Scholarships

Ainars, Vizma

Bass, Thomas

Ciletti, James

Coe, Mrs. Barbara

Coughlin, James

Haskell, John

Kelly, Thomas - Cook Scholar

McNair, Wesley

Miller, G. Donald

Owens, Sheryl

Ringer, Robert

Sanders, Peter

Schafer, John

Wright, Richard

Bread Loaf Veterans

1967

Ralph Aldrich

Arthur Clark

Don Degnon

Michael Drummey

Jacob Dunnell

Hubert Fortmiller

David Frothingham

Raymond Kelsey

Hubert Lozano

Carter McNeese (not using his this summer)

William Patterson

Francis Richardson

Robert Ringer

Peter Sanders

William Tadler

Bread Loaf Waiters
1967

Vizma Ainars

Francis Best

Miles Bryant

Arthur Clark

William Coughlin

Roland Dale

Donald Hood

Elizabeth Hopkins

Scherer James

Kenneth Jones

Jean Katus

Robert Kauffman
(Head Waiter)

Thomas Kelly

Wesley McNair

Sheryl Owens

James Percival

Linda Reid

Linda Sears

James Shelar

John Schafer

Vincent Skinner

William Tadler

Carolyn Wile

Carlene Wooster

Colleges Represented at Bread Loaf - 1967 (Total 137)

Albany SUNY	Dartmouth (5)
Albert Magnus (2)	Dickinson (2)
Amherst Coll.	Duke (3)
Assumption Coll.	Edinboro St. Coll. (Pa.)
Baldwin-Wallace	Elmira (2)
Barnard Coll.	Emory & Henry Coll.
Bedford Coll.	Evansville Coll.
Bishop's Univ.	Fordham Univ.
Blackburn Coll.	Franklin & Marshall Coll.
Bob Jones Univ.	Fredonia SUNY
Boston Coll. (6)	Frostburg St. Coll. (Md.)
Boston Univ. (3)	Goddard Coll.
Bowdoin (2)	Goucher Coll.
Brooklyn Coll.	Hamilton Coll. (2)
Brown (2)	Harvard (7)
Bryn Mawr Coll.	Haverford Coll.
California St. (Hayward)	Holy Cross Coll.
Canius Coll.	Indiana Univ.
Carleton Coll.	Keene St. Coll. (5)
Catawba Coll.	Kenyon Coll. (2)
Chico St. Coll.	Keuka Coll.
Christ Church, Oxford	King's Coll.
Colby Coll.	Kutztown St. Coll. (2)
Colgate Univ.	Longwood Coll.
Coll. of Notre Dame (Md.)	Loyola Univ.
Coll. of St. Rose	Marlboro Coll.
Cornell Univ.	Massachusetts St. (Lowell)
Dakota Wesleyan Univ.	McGill Univ. (2)

Miami Univ. (Ohio)
 Michigan St. Univ.
 Middlebury Coll. (9)
 Millersville St. Coll.
 Montclair St. Coll. (2)
 Moravian Coll.
 Mt. Holyoke (4)
 Mt. St. Mary's Coll.
 Muskingum Coll.
 New Paltz SUNY
 Northeastern Univ. (Boston)
 Northern St. Coll. (S. Dak.)
 Northwestern Univ. of R. I.
 Northwestern Univ. (2)
 Notre Dame (Md.)
 Oblate Coll. (Wash., D. C.)
 Occidental Coll.
 Ohio Univ.
 Ohio Wesleyan Univ.
 Oklahoma Univ.
 Otterbein Coll.
 Patterson St. Coll.
 Plymouth St. Coll. (4)
 Princeton (7)
 Radcliffe (3)
 Rensselaer Polytechnic Inst.
 Rhode Island Coll. (4)
 Roberts Wesleyan Coll.

St. Edward's Univ. (Tex.)
 St. John's Univ.
 St. Mary of the Lake Sem. (Ill.) (3)
 St. Mary's Coll. (Minn.)
 St. Paul's Coll. (D. C.)
 Salve Regina Coll. (R. I.)
 Sarah Lawrence Coll.
 Seton Hall Univ.
 Shippensburg St. Coll. (2)
 Siena Coll.
 Simmons Coll.
 Sir George Williams Univ.
 Smith (3)
 Stanford Univ. (3)
 Susquehanna Univ.
 Sweet Briar Coll.
 Syracuse Univ. (3)
 Tarkio Coll. (Mo.)
 Texas A. & T.
 Thiel Coll.
 Trinity Coll. (2)
 Tufts Univ. (2)
 U. of Aberdeen (Scotland)
 U. of Chattanooga
 U. of Cincinnati
 U. of Colorado
 U. of Denver
 U. of Houston

U. of Maine
U. of Manitoba
U. of Massachusetts (2)
U. of Miami
U. of Minnesota
U. of New Brunswick
U. of New Hampshire (3)
U. of New Mexico
U. of Pennsylvania
U. of Pittsburgh
U. of Tennessee
U. of Texas
U. of Vermont (3)
U. of Western Ontario
U. S. Naval Academy
Ursinus Coll.
Vassar Coll.
Washington & Lee Univ.
Wellesley (2)
Wesleyan Univ. (2)
Westchester St. Coll. (Pa.) (2)
Wheelock Coll.
Williams Coll.
Yale Univ. (3)
Yankton Coll.

1967 SCHEDULE of CLASSES

Except as indicated, all classes will be held in the Barn. Please cooperate with our request that there be no smoking in the classrooms.

8:30

17A	Rhetoric and the Teaching of Writing	Miss Lanigan	Room 5
24	Johnson and Boswell	Mr. Fletcher	Room 3
28	Shakespeare	Mr. Sypher	Little Theater
52	The Comic Novel in the 18th Century	Miss Trickett	Room 1

9:30

9	The History of the English Language	Mr. Anderson	Room 1
34	Character in the Novel	Mr. Price	Little Theater
62	Contemporary Poetry	Mr. Nims	Room 2
117	Twain and Faulkner	Mr. Holland	Room 5
118	Hawthorne and Melville	Mr. Levin	Room 4
120	The Epic Tradition and Modern Literature	Mr. Connelly	Room 6

10:30

1	Literary Criticism	Mr. Sypher	Room 1
17B	Rhetoric and the Teaching of Writing	Miss Lanigan	Room 5
60	Plays in Production	Mr. Sharp	Little Theater
79	Spenser and Milton	Mr. Fletcher	Room 2
119	The 19th-Century Novel	Miss Trickett	Room 6

11:30

5	The Craft of Poetry	Mr. Nims	Room 4
7A	Play Directing	Mr. Volkert	Little Theater
41	American Literature: The Sense of the Past	Mr. Holland	Room 6
95	The Portrayal of Europe in American Literature	Mr. Levin	Room 5
100	Joyce	Mr. Connelly	Room 1
105	Comedy	Mr. Price	Room 2

The Bread Loaf School of English

Program for the 1967 Session

Monday, July 3	William Arrowsmith: Readings from Translations of Aristophanes	Little Theater, 7:30 P.M.
Monday, July 17	John Frederick Nims: "The Greatest English Lyric?— A New Reading of Joe E. Skilmer's 'Therese'"	Little Theater, 7:30 P.M.
Thursday, Friday, Saturday, July 20, 21, and 22	<u>Candaules, Commissioner</u> By Daniel Gerould	Little Theater, 8:30 P.M.
Monday, July 31	C. L. Barber: On Shakespeare	Little Theater, 7:30 P.M.
Thursday, Friday, Saturday, August 3, 4, and 5	<u>A Man for All Seasons</u> By Robert Bolt	Little Theater, 8:30 P.M.
Saturday, August 12	Commencement Exercises	Little Theater, 8:15 P.M.

Grand Opening Ceremonies
FIRST ANNUAL EAST RIPTON SKILMER FESTIVAL

The Greatest English Lyric?--A new Reading of Joe E. Skilmer's "Therese."

by
Bredd P. Loafe

with the assistance of the following
CAST-OFF CHARACTERS:

Beulah Stupe, naive reader	Mary Lanigan
Miss Audiaud-Vizhua Layde (as Daphne, etc.)	Jayne Roach
Apollo	Kenneth Connolly, Ph. D.
Arnold Deere	Himself
Chester A. Arthur	Himself
Mystery Guest	Rachel Trickett
All-Oklahoma State Vocal Awardee (1954) for Thrush-craft	Vaughn Awardee
A Dog	A Cat
Various Others Maybe, Depending*	Various Others

(Subject to Mutability, like all sublunar things)

The action of the Grand Opening Ceremony will consist
of three parts, with no intermissions intended.

- I. Beginning
- II. Middle
- III. End

*Footnote: Robert Bourdette will play Footsby P. Note.

- - - - -

LIBRETTO

"Therese," by Joe E. Skilmer

I think? That I shall never, see!
Up, owe 'em love. Leah's a tree.

A tree--who's hung? Greymouth is pressed
Upon the earth--Swede, Flo Ingbrest.

Upon whose boozin's (No!) has lain
Anne D'Intagh Mittley--lives wi' Thrane.

A tree that looks it!--Gawd! Auld, eh?
And Liffs hurl eavey alms, tout prêts.

A tree. . .that Mayan summer! 'Ware
Honest Robbins! Henna hair!

Po' Em's our maid. 'Bye, fools! Like me,
Butt only. Godkin may kertree!

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of Virginia (1967). Reproduction in any form (including skywriting,
cake decoration, carving on tombstones, etc.) strictly forbidden.

CAST

(In order of appearance)

Gyges	Donald Trimmer
Candaules	Richard Geldard
Nyssia	Jean Baker
Attendants	Jean Katus
	Elizabeth Knight
	Christina Moustakis
	Jayne Roach

* * * * *

Place - Lydia

Time - The present

A dramatic fable in four scenes.

ACKNOWLEDGMENTS

Properties: Mrs. F. A. Scott and #2 Store

Wig Styling: Gaydos' Beauty Salon

Additional Lights and Communication System:
Spingold Theatre, Brandeis University

PRODUCTION STAFF

William L. Sharp	Director
Herman George	Costume and Scenery Designer
Douglas Maddox	Technical Director
Jorgen Sorensen	Assistant Director

* * * * *

Johnstone Campbell	Technical Assistants
Elliot Fenander	
Chad Martin	
Janet Buss	Assistant to Technical Director

CREWS

Sandy Buss, James Ciletti	Construction
Bowie Duncan, Sally Freeman	
Chris Knight, Rebecca Levin	

Vera Powell, Head	Costumes
Alice Bass, Pat Bayliss, Pam Campbell	
Faith Holland, Alice Paine, Hildie Ross	

Skip Batchelder	Lights
John Haskell	
Peter Just	

Diana Heard	Properties
-------------	------------

Alice Bass	Make-up
------------	---------

Robert Bourdette	House
Gerald Kenjorski	
Richard Wright	

THE BREAD LOAF SCHOOL OF ENGLISH

Presents

: CANDAULES, COMMISSIONER

By

Daniel C. Gerould

Bread Loaf Little Theatre

July 20, 21, and 22, 1967

8:30 P.M.

A PROGRAM OF MADRIGALS AND CATCHES

By

THE BREAD LOAF MADRIGAL CONSORT

Tuesday, August 8, 1967, 7:30 P.M.

Margaret W. Freeman, Director

I

Sing we and chant it	Thomas Morley (1557-1603)
April is in my Mistress' face	Thomas Morley
I thought that love had been a boy	William Byrd (1543-1623)
Adieu, sweet Amarillis	John Wilbye (1574-1638)

II

Adieu, sweet Amarillis	Richard Brown (? -1664)
Old chairs to mend	William Hayes (1706-1777)
Here lies a woman	From "The Catch Club," 1730

III

O my heart	King Henry VIII (1491-1547)
Flora gave me fairest flowers	John Wilbye
I always loved to call my lady Rose	Henry Lichfield (? - ?)
Rest, sweet nymphs	Francis Pilkington (? - 1638)

IV

Give me the sweet delights of love	Henry Harrington (1727-1816)
He that drinks is immortal	Henry Purcell (1659-1695)
I gave her cakes and I gave her ale	Henry Purcell

V

Phyllis, farewell	Thomas Bateson (? - ?)
Say, Love, if ever thou didst find	John Dowland (1562-1626)
The silver swan	Orlando Gibbons (1583-1625)
My heart doth beg you'll not forget	Orlando di Lasso (1532-1594)

MADRIGAL SINGERS

Margaret Freeman, Director

Ralph Aldrich
Kathleen Barran
Margaret Bayliss
Thomas Behr
Richard Bollman
Linda Burnett
Marietta Carmichael
Charles Duke
Elaine Evans
John Freeman
David Frothingham
Robert Gallagher
Nancy Girouard
Scherer James
Peter Just

Mary Lanigan
Donald MacLean
Barbara Morgan
Anne Palmer
Vera Powell
Allen Rossiter
Dilys Schuettler
Linda Sears
Rachel Trickett
Kristin Urban
Louise Wagner
Geraldine Wagstaff
Kathryn Weldy
Ruth Wood
Richard Wright

THE BREAD LOAF SCHOOL OF ENGLISH

Presents

A MAN FOR ALL SEASONS

By

Robert Bolt

* * * * *

Acknowledgments

Properties - Mrs. F. A. Scott
Fleming Museum, University of Vermont

Additional Lights and Communication System -
Spingold Theatre, Brandeis University

* * * * *

Bread Loaf Little Theatre

August 3, 4, and 5, 1967

Madrigal Singers - 8:10 P.M.

Performance - 8:30 P.M.

Produced by special arrangements with Samuel French, Inc.

CAST

(In order of appearance)

The Common Man	Elliot Fenander
Page	Rebecca Levin
Sir Thomas More	Robert Ringer
Master Richard Rich	William Jacobs
The Duke of Norfolk	Francis Best
Lady Alice More	Janet Buss
Lady Margaret More	Sheila Mahoney
Cardinal Wolsey	Kenneth Connelly
Thomas Cromwell	Stewart Forde
Signor Chapuys	Robert Bourdette
Chapuys' Attendant	James Ciletti
William Roper	David Porter
King Henry the Eighth	Charles Martin
The Woman	Catherine-Ann Smith
Thomas Crammer	Michael Rouse

* * * * *

Time - The Sixteenth Century

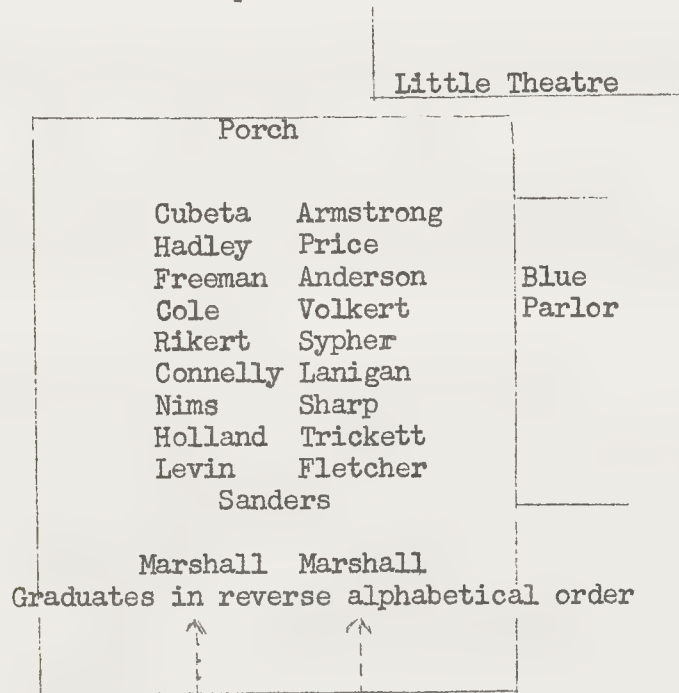
Place - England

PRODUCTION STAFF

Erie T. Volkert	Director
Douglas Maddox	Scene and Lighting Designer
Herman George	Costume Designer
Dorothy Kuryloski	Production Coordinator
Gabriel Barra	Stage Manager
James Ritscher	Assistant Stage Manager
Johnstone Campbell	Lighting Coordinator
Johnstone Campbell	Technical Assistants
Elliot Fenander	
Charles Martin	
Peter Just, Donald MacLean	<u>Lights</u>
Suzanne Sheffer, Donald Trimmer	
Vera Powell, Head	<u>Properties</u>
Diana Heard, Assistant	
Richard Caram, Eugene Holland,	
Edward Howard, Peter Price, Karen Rockow	
Alice Bass, Margaret Bayliss, Janet Buss	<u>Costumes</u>
Pamela Campbell, James Ciletti, Faith Holland,	
Alice Paine, Hildie Ross, Jorgen Sorensen,	
Thankful Wilson	
Janet Buss, Bowie Duncan	<u>Construction</u>
Rebecca Levin, Donald MacLean	
Richard Bollman, Eugene Holland, John Manos	<u>Sound</u>
Alice Bass, Lucy Patton, Maggie Price,	<u>Make-up</u>
Hildie Ross, Linda Sears	
Jean Baker, Gerald Kenjorski,	<u>House</u>
Richard Wright	

BREAD LOAF COMMENCEMENT 1967

1. At 6:15 seniors will meet in the Blue Parlor, where they will be joined by the faculty and escorted into the dining room.
2. Immediately after the banquet, officers of the College will robe in the Director's and Secretary's offices; faculty in Maple or Treman; graduates in the Blue Parlor.
3. The procession will form on the porch outside the Blue Parlor.



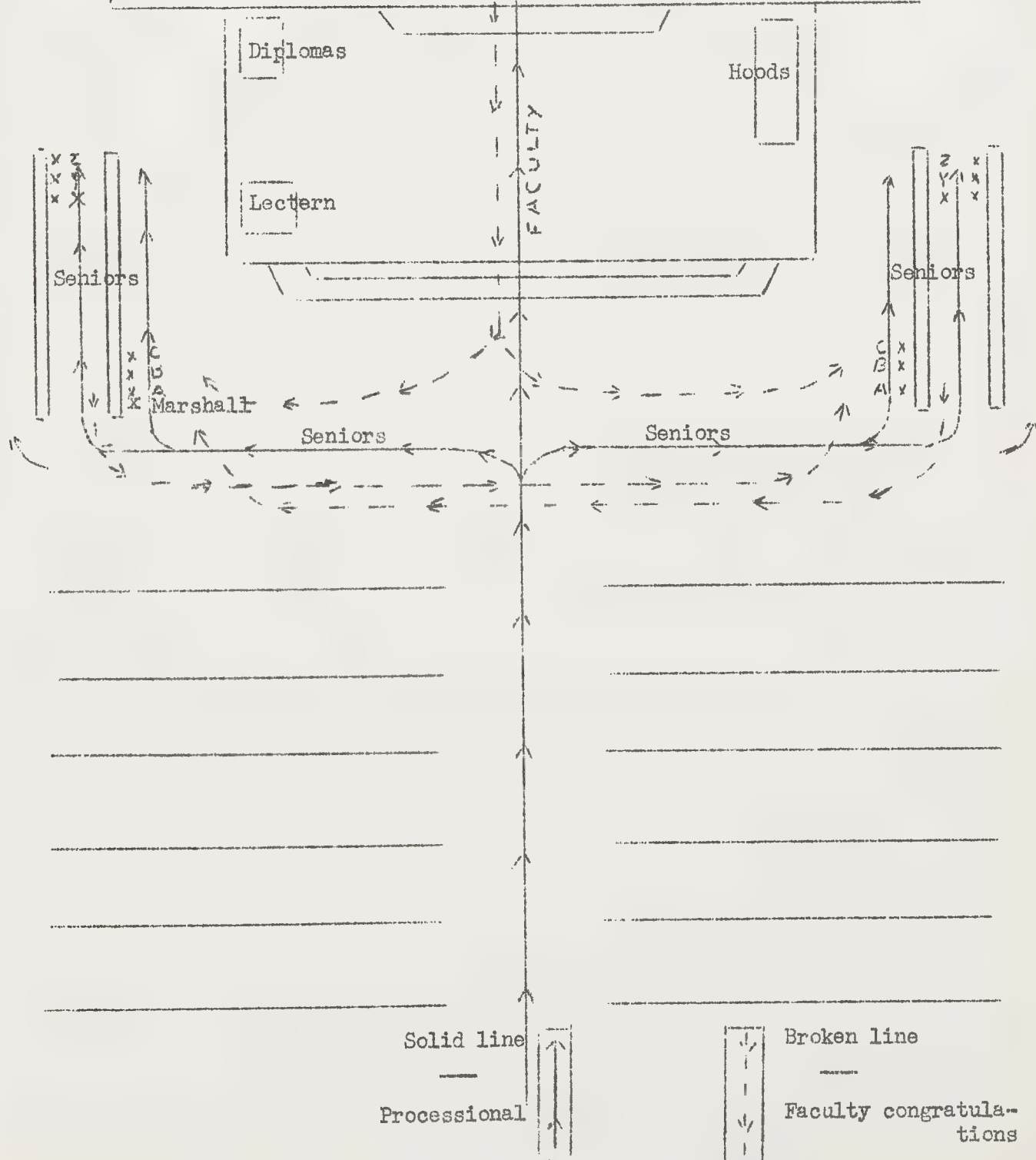
Mr. Sanders will assist in establishing the line of march.
(In case of rain, officers of the College and faculty will robe in the Little Theatre office; graduates will robe in the costume and make-up rooms.)

After the procession, faculty and students will remain standing until everyone has reached his seat. At the signal of the Director, men will uncap and everyone will be seated.

After the ceremony, students will return their regalia unboxed to the bookstore and fill out a card to indicate they have done so. Faculty may return their regalia to Treman.

The Program

1. Introduction of the Commencement speaker.
2. The Commencement Address.
3. Presentation of the Graduates to President Armstrong.
The class rises at the request of the Director.
Men in the graduating class will cap.
4. President Armstrong bestows the degree of Master of Arts upon the members of the class. The class is seated at a nod from the Director. Men remain capped for the rest of the ceremony.
5. As the Director calls the name of each graduate, he comes forward onto the thrust stage and faces the President, who will present him his diploma and congratulate him. He is then hooded by Mr. Sanders and congratulated by the Director before returning to his seat.
6. The program concludes with the President's remarks to the class.
7. With the playing of the recessional, all members of the academic procession will rise. The men of the faculty cap. President Armstrong and Mr. Cubeta will lead the officers of the College and the faculty past the graduates, who remain at their places to receive the congratulations of the faculty. Graduates remain standing during this time. The ceremonies are concluded after all members of the faculty have greeted each senior and departed by the side exits. The audience will then come forward to extend their congratulations.



The Bread Loaf School of English

COMMENCEMENT ADDRESS

Martin Price

August 12, 1967

WISE SAWS AND MODERN INSTANCES

When I was asked to speak on this occasion, I turned with renewed interest to my predecessors' commencement addresses and discovered a new comic form: opening remarks of self-deprecation. One of my colleagues presented himself as Polonius, another as a fraud. What more could I claim? It was then that I discovered my peculiar role as a man of forty-seven. Men compose sonnets on their twenty-third year or their reflections at sixty, but what has ever represented the plight of forty-seven? There are few numbers less round, few ages less dignified, almost beyond "seeking the bubble reputation," not yet "into the lean and slippered pantaloons"; it is, I am afraid, an age all too full of "wise saws and modern instances." One has survived a certain amount of change, has a close but not friendly acquaintance with time, and has come to an advanced stage of skepticism on the interminable road to wisdom.

I speak, then, as someone born in 1920. What does that mean? It means, in the first place, having been born shortly after a great war, just late enough to be confused by the sentimental or bitter memories that my elders had of events that seemed to me as remote as the fall of Constantinople. It is an experience I recognize in those students who come forward year by year, indifferent to all the history of which I have been a part, unresponsive to the names that still seem to me magical or frightening. It has been illuminating to see the history of the Spanish War written by a man who could not have followed the daily newspaper accounts, and it is disenchanting to find that those writers or painters whose works were once confounding and liberating

have become, of all things, a period.

One can see what time clarifies and what it obscures. Hugh Thomas on the Spanish War can tell us what we could not know at the time, and yet he can hardly recover what the war meant to those who knew it even through transatlantic dispatches. We can see a period style in those writers who began to enter literary history with Edmund Wilson's Axel's Castle, but we can hardly recover in full the effect of their work as it emerged in its time, whether in response to the moment or in cool aloofness from it. We can try to recover the presentness of the past, and there is no dearth of thesis-writers to offer their help; but how can we suppress our comic hindsight or the peculiar urgency of our own concerns? It helps to have spanned the changes in one lifetime, or more precisely in forty-seven years, and to be able to have known some of the past as the present.

What is now cooling into history came upon us as outrageous and improbable, whether it was the Great Depression, or the rise of the Nazis, or the dropping of the bomb upon Hiroshima. It would be easy and perhaps consoling to claim a uniqueness for this stretch of history and to enjoy the self-importance that an apocalyptic vision confers. To be present at the end is a real if unenviable distinction. But instead I see in retrospect both helplessness and complicity, a mixed and confused record of time producing what no one clearly intended, yet what everyone could have somehow prevented. What strikes me is not how ludicrous were the unrealized hopes or unfulfilled prophecies but how difficult a task it is to recover in its fullness the state of mind that prevailed before time made its consequences clear.

We are tempted to look back upon earlier times of greater certainty, and yet the closer we look at them, the more the certainty dissolves. Some certainties were available that are not so available to us; but those certainties were also the occasion for doubts that no longer trouble us. The fear of universal literacy seems naive in an age of compulsory public education,

and we find it hard to believe that Wordsworth opposed what we assume to be an obvious blessing. Shaw presented the martyrdom of Joan of Arc as the self-defense of feudalism against the threat of nationalism and of Catholicism against the emergence of the Protestant conscience. In an age that is ecumenical in spirit and suspicious of all nationalism—even in its post-colonial form—Saint Joan's death seems pointless as well as cruel. It requires a stronger effort to recover the uncertainties that no longer trouble us than the certainties we still envy.

The larger patterns of history have their counterpart within the life-span. I can still recall commitments made at seven or sixteen or thirty, some of them discarded, others renewed. A few of the most troubling I am still in the process of uncovering so that I can act upon them with freedom. In any case, I find myself in full awareness of seeming facts I no longer accept, of principles I have abandoned; and I find myself still in need of facts and principles by which to reach the roundness of fifty. This immersion in time and change can be frustrating. The skepticism it encourages is not a point of rest, only a state of vigilance. One has been inside so many shifting situations, both of one's own and of the world. If one can by now stand outside many of them, one is still haunted by the complexity they presented while one was still inside. If time reduces and simplifies, memory resists and restores complication.

What time and memory together give one is that reduplication of response that has recently taken the fashionable form of "camp"; the awareness of oneself responding at an earlier stage or on a more primitive level to what we can now see with greater detachment and in longer perspective. It is an experience we get from old family photographs, with their preposterous dress and unformed faces, or from old movies, which seem unbelievably callow and absurdly innocent. The full "camp" response can best be got from the flimsiest of the arts, and it has a flimsy knowingness of its own, an unpleasant delight

in contemplating outworn banalities with the security of being beyond their temptation.

But the reduplication of response can be deeper, subtler, and sadder as well. It catches at once the immediacy of what is and the closed, completed shape of what has been. If we can have this double awareness of the past--its presentness in all its complexity and its pastness in all its clarity--we can gain a similar view of the present. It is some time to be summed up in its consequences and reduced to a meaning; at the moment it is alive, open, and full of options. To keep both aspects in mind at once may diminish the urgency of the options; we cannot quite believe so heartily in our choices while we remain aware of how little we can control their results. If history has many cunning corridors, we are always to some extent in a labyrinth. And it may preserve our sanity to make choices with a comic sense of how they may look to a future generation, to the thesis-writer of another century, or to the ironic historian of the decline and fall of the American empire.

History remains the form in which we can record our conviction that the past has meaning while still preserving our sense of its complexity. The narrative cast of history is precisely what we need to record sequences that show a limited pattern of cause and effect amid the contingent and irrelevant. We can say "because" up to a point, and then we must say--well, simply "and then." All the efforts to overcome the accidents of time, to create systems for making time unreal, become a part of history in turn. The metaphysical structures, scientific laws, and poetic visions that have been constructed to eliminate time seem now like sunken vessels or abandoned temples--noble structures, perhaps somewhat nobler for having become ruins, enhanced as well as overcome by time. If they remain in working order under the name of philosophical history, it is because of their vagueness and indeterminacy. Like the ancient oracles, they can command belief because they reveal so little.

What has all this to do with being forty-seven, and especially with

a Bread Loaf commencement? It is a way of talking about our response to literature and especially to the literature of our time. As students or teachers we always feel the coercion of both the past and the future. I can recall one teacher I had who measured all he read by the touchstone of classical form; he spoke of the Hellenic ideal, but he made it seem like membership in a club for Victorian gentlemen, a place where they could leave behind all the irritating doubts that made Victorian thought compelling. There is always a temptation to claim vicarious membership in some comfortable club where the membership is familiar and the manners decorous, where the past exhibits only the solidity of its pastness, where all may be accustomed and ceremonious, but also trivial and safe.

The other temptation is to surrender to the future. This is a more strenuous activity. The future is coy, and the pursuit of the newest or next only stimulates its flight; to catch up is often to invite outrageous treatment. For no matter how rapidly we pursue the future, few of us can outrun time. There is no fate more depressing than that of the super-annuated avant garde, both unprincipled and impotent.

At forty-seven one can recall a great deal of shocking slang that has become insufferably quaint, a great many causes that have become tiresome clichés. And yet one can remember their meaning in its freshness and accept the comedy of their misfortunes. I can recall that, in 1931, I was seated alphabetically in English class next to a boy who told me, in prophetic tones, that Gertrude Stein was the mother of modern American literature. I did not know at the time that he was paraphrasing Hemingway; I hardly knew about Hemingway. I found his announcement hard to believe as we studied Sir Walter Scott and Edgar Allan Poe. Nor could I altogether trust his conviction that John Dos Passos was the greatest living American novelist, for my teachers assured me, with some openness of mind, that it was either Edith Wharton or Willa Cather. Nor three years later, when my favorite poet was Edna St. Vincent Millay and I had just begun

to find a dangerous excitement in a few lines of T. S. Eliot, could I quite believe the friend who told me that the future lay with three young poets named Auden, Spender, and Day-Lewis.

If these were false leads, I can hardly regret them; they were challenges to take up, and they led in directions I could hardly predict. It was good to have read Auden's The Orators too soon and confusedly, and some of the excitement of that experience has made reading Auden, through all his changes, something more than it might have been if he had turned up in an assignment. And while I no longer think the ironies of Prufrock the very next stage in sophistication beyond The Portrait of Dorian Gray, I may yet return to that simple-minded view.

I am not calling for what Matthew Arnold dismissed as the personal ^{estimate} ~~element~~, that is, valuing poets for their meaning in my life; but I think it good to have been stupid and tasteless in my time. At forty-seven one becomes more charitable toward one's own folly and perhaps toward folly in general. I can remember when each of us was vying to get the school library's one copy of Mourning Becomes Electra, and now, as I pick it up, I can only admire our fortitude. But the admiration is genuine, and I extend it to those who endure an Andy Warhol movie or a William Burroughs novel. After all, fortitude is required by Joyce's Ulysses or Beckett's novels as well. If the rewards are unequal, the curiosity has a constant value.

We are caught up in literary history as much as political history, and we can only preserve a full sense of its large, completed meanings by having made confused and uncertain searches in our own lives. I have spoken of the coercion of past and future, and I have tried to suggest a comic view of the present. The comic view expects the constant renewal of old aspirations, the resiliency of a sometimes stupid and gross vitality, as it spends itself on trivial objects and stumbles upon worthy ones, at times without much discrimination. Such a view of history or of the life-history does not encourage

much optimism, nor does it rule out the possibilities of barbarism as well as of wisdom. In fact, it rules out very little. What it does is this: it discourages our efforts to systematize time out of existence; it encourages our readiness to risk errors and false starts. For in each new movement we can also see a renewal of a perennial effort, as unlikely to succeed as most others, as necessary and insanely hopeful as the rest. We can perhaps give only so much credence, and see the larger movement of time ready to close over, yet we have no choice, if we are alive, but to give some credence and to invest some hope. It is a comic posture, making do with uncertainties, requiring resiliency as we fall, poise as we teeter, luck at all times.

The comic predicament has much to be said against it. It allows us little dignity, it is insecure, and it tempts one to play the charlatan. Comedy does not usually permit its actors the stately robes of high office; when it does, the robes are costuming, perhaps rented for an evening, ready to be packed off again in the morning. If the comic actor cannot quite achieve nakedness, he assumes in its place a bewildering variety of costumes, or he flaunts their artifice with extravagance and the bravura of foppery, or he wears his gown with a difference, with some betraying rent in the seams or a splendid stain produced by gluttony. He is never quite at ease with dignity; if he must adopt its guise, he insists on a loose fit or he exults in an unbecoming way in the fact that it is a costume.

The stance of the comic actor lacks the stable motion of a firm tread; he has just been riding a horse or sailing on the sea or walking a tightrope, and his motion has a peculiar unsteadiness, as if he were maintaining his balance against odds, veering and righting himself again. For this reason, he often seems drunk to others, and perhaps he is; but somehow beneath the drunken surface there is a grace taught by necessity, a discipline of walking upon less than solid ground. In fact, this is not so much walking as dancing, where the feet move constantly both to alter the stance and to recover the

balance, never maintaining any one very long. What has seemed drunkenness may be after all the dancer's listening to music we cannot hear.

Finally, the comic actor lives by illusion. He projects a role, sustains it with a straight, even a lachrymose face; then, as the lights go up higher, he turns it fully toward us so that we can see the white makeup and the painted frown. He is in dress and undress at once, playing the role and playing the player, and where the reality may lie becomes a problem for us, perhaps for him. To create a role requires the invention of a person whose gestures have their own timing, whose silences or pauses are more eloquent than they can be in life. The moment he relapses into himself, the rhythm is destroyed and the person he has created disappears. Can he sustain the role without believing in it entirely? Can he face down the audience's indifference or disbelief? Can he keep from making the effects broader and cheaper to win their assent or finally to preserve his own conviction?

If these are the dangers, they may also suggest the rewards, for the two are inseparable. What he achieves at last is an inclusive vision, wary but generous, ready to step back or aside, to take a plunge or even a leap.

The stance I have been trying to present is easier to exemplify than to define. I can see it embodied, however indifferently, in such Bread Loaf colleagues as William Arrowsmith and Wylie Sypher, to name only my two most recent predecessors at this lectern. For if Bill Arrowsmith denouncing the academic establishment recalls the voice and even the destiny of Jack Tanner in Shaw's Man and Superman, he has wonderfully renewed for a time--for our time, and with a fine sense of what it means to belong to a time--the works of Petronius, Euripides, and Aristophanes. And Wylie Sypher, charting the period styles of the past in large phases of history, remains insatiably curious about the transitory present and the emerging future. Neither of these men, I believe, is forty-seven. But I hope that I have made clear by now that forty-seven is only my unlovely metaphor for the stance to which I aspire.